

greatest hits so far

# cher



piano • vocal • guitar

greatest hits so far.

# cher



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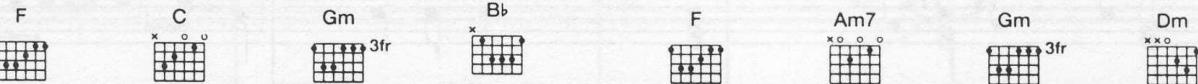


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# Believe

Words and Music by  
**BRIAN HIGGINS, STUART McLENNAN, PAUL BARRY,  
 STEPHEN TORCH, MATT GRAY and TIM POWELL**

$\text{♩} = 134$



F

Fmaj7



1. No mat - ter how hard I try \_\_  
 2. What am I sup - posed to do, \_\_

you keep push - ing  
 sit a - round and

B♭

me a - side \_\_ and I can't \_\_ break through,  
 wait for you, \_\_ and I can't \_\_ do that,

there's no  
 there's no

**C**

**F**

talk-ing to you. —  
turn - ing back. —

It's so sad \_\_\_\_\_ that you're leave -  
I need time \_\_\_\_\_ to move

A handwritten musical score for a solo instrument, likely guitar or piano, featuring two staves of music with lyrics. The score includes chord boxes for Am and Bb, a measure number '8', and a key signature of one flat.

Am

Bb

ing, takes time to be - lieve it,  
on I need love to feel strong,  
but af - ter all 'cause I've had time to

8

C

said and done,-  
think it through,

you're going to be the lone - ly one, — oh. \_\_\_\_\_  
and may - be I'm too good for you, — oh. \_\_\_\_\_

Do you be - lieve in life af - ter love? I can feel

F C Gm Dm

— some-thing in - side me say, — I real-ly don't think you're strong e - nough, no. —

3fr

xxo

F C Gm B♭

Do you be - lieve in life af-ter love? — I can feel

F C Gm Dm

— some-thing in - side me say, — I real-ly don't think you're strong e - nough, no. —

Dm C

xxo

— But I know — that I'll get through this,

xxo

Dm



'cause I know \_\_\_\_\_ that I \_\_\_\_\_ am strong.

C



I don't need you a-ny-more, \_\_\_\_\_ I \_\_\_\_\_ don't need

Bb



— you a-ny-more, \_\_\_\_\_ Oh, \_\_\_\_\_ I don't need \_\_\_\_\_ you a-ny-more, \_\_\_\_\_

Gm7



no, I don't need \_\_\_\_\_ you a-ny-more. \_\_\_\_\_

C





# Gypsies, Tramps And Thieves

Words and Music by  
BOB STONE

Moderately Fast

Dm



F



1. 3. I was born in the wag-on of a trav-el-in' show.  
(2.) picked up a boy just south of Mo - bile.

*mf*



Gm7



Bb



F



A7



Ma - ma used to dance for the mon - ey they'd throw  
We gave him a ride, filled him with a hot meal.

{ (1) Pa - pa } would do — what - ev - er he  
{ (3) Grand - pa } I was six - teen, — he was twen - ty

Dm7



G7



Gm7



could,  
one.

preach a lit - tle gos - pel  
Rode with us to Mem - phis

and  
and



Gm

F

Gm

F

Gm

F

Gm

F

nev - er had school-in' but he taught me well with his smooth south-ern style. \_\_\_\_\_

Gm

F

Gm

F

Gm

F

Gm

F

three months la - ter I'm a gal in trou - ble and I have - n't seen him for a while. \_\_\_\_\_

Bb

Mm, mm, I. have - n't seen him for a

while.

Bb

3. She was down.

D.S. and

F

3 Dm

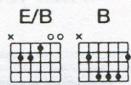
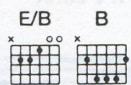
# If I Could Turn Back Time

Words and Music by  
DIANE WARREN

Medium tempo

Guitar chords: B, E/B, B

Musical score for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords B, E/B, and B.

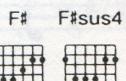


If I could turn\_\_ back time, if I could find \_\_ a \_\_ way,

Guitar chords: E/B, B/E, E5

Guitar chords: E, B/E, E5

Musical score for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords E, B/E, and E5.



I'd take back\_\_ those words that've hurt\_\_ you and you'd stay.

Guitar chords: C#m, F#, F#sus4

Musical score for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords C#m, F#, and F#sus4.

F#5                    B5                    E5                    F#                    E5 F#5                    B5

I don't know why I did the things I did...  
time. My world was shattered; I was torn a - part.

I don't know why I said the  
Like some-one took a knife and drove it

E5                    F#5                    B5                    E5                    F#5

things I said.  
deep in my heart.

Pride's like a knife; it can cut deep in - side.  
When you walked out that door, I swore that I did -n't care, but I

B5                    E5                    F#5                    E                    E/G#                    F#

Words are like wea - pons; they wound some-times.  
lost ev - ery-thing, dar - ling, then and there.

1.3. I did -n't real-ly mean to  
2. Too strong to tell you I was

E                    E/G#                    F#                    E/G#                    F#/A#

hurt you.  
sor - ry.

I did -n't want to see you go. I know I made you cry,  
Too proud to tell you I was wrong. I know that I was blind

but ba-by, if I could turn  
and darl-ing,

B5                    E/B      B                    E                    B/E      E

— back time, if I could find — a way, I'd take back

C#m                    F#                    B5

*to Coda ⊕*

— those words that've hurt — you *blue* and you'd stay. If I could reach — the stars,

E/B      B                    E                    B/E      E

I'd give them all — to — you. Then you'd love — me, love me like

1.      Bsus4/F#      B                    E5                    F#5      F#

— you used — to do. — If I could turn back — Oh.

F#5      B5      E5      F#5      B5      E5      F#5

If I could turn back time. If I could turn back

B5      E5      F#5      F#7(no3)      B

time. If I could turn back time.

E5      F#5      F#      B      E      F#

D. & al Coda  
Whoa, ba - by.

CODA

D5      G/D      D

you. If I could reach the stars I'd give 'em all

 G  
 D/G  
 G5 3fr  
 E5

— to you, and you'd love me, love me like

A5

x o x x

— you used — to do. — If I could turn — back time. —

— you used — to do. — If I could turn — back time. —

D5



G/D      D



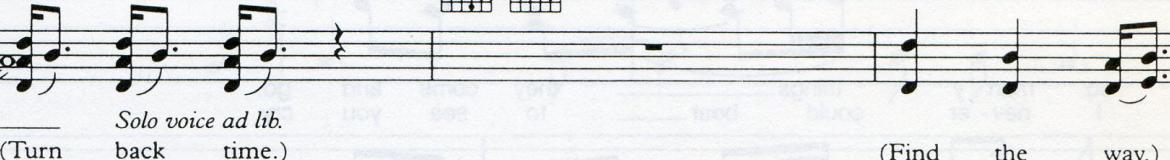
G5



*Solo voice ad lib.*

(Turn back time.)  
(Reach the stars.)

(Find All the way.)  
(to you.)



Guitar tablature for the first section of the solo. The top staff shows chords D/G, E5, and A5. The bottom staff shows eighth-note patterns. The tab includes a repeat sign with 'ad lib.' written above it.

# I Found Someone

Words and Music by

MICHAEL BOLTON and MARK MANGOLD

Moderately



*mf*

The musical score consists of ten staves of music. The top staff shows a treble clef piano part with a bass line underneath. The second staff shows a treble clef piano part with a bass line underneath. The third staff shows a treble clef piano part with a bass line underneath. The fourth staff shows a treble clef piano part with a bass line underneath. The fifth staff shows a treble clef piano part with a bass line underneath. The sixth staff shows a treble clef piano part with a bass line underneath. The seventh staff shows a treble clef piano part with a bass line underneath. The eighth staff shows a treble clef piano part with a bass line underneath. The ninth staff shows a treble clef piano part with a bass line underneath. The tenth staff shows a treble clef piano part with a bass line underneath.

Dm      C/D      Dm      C/D      Dm      C/D

Don't Dry you your know, eyes.

so I man - y things could bear they come and go. cry.

Like Some - day your words love will that shine once rang true, through, and

C                      Dm                      C

show just like the feel - ings I thought I found in you. And I re -  
you the love - ings I thought I found in you. And I re -  
you nev - er real - ly knew.

Bb                      C                      Dm                      C

mem - ber But, ba - by, don't ya lose the thun - that thun - der, talk - in' 'bout the  
But, ba - by, don't ya lose the thun - that thun - der, talk - in' 'bout the

Bb                      C                      Dm                      Gm7

fire in your eyes. But you walked a - way when I  
fire in your eyes. You're look - in' at me but you

F/A

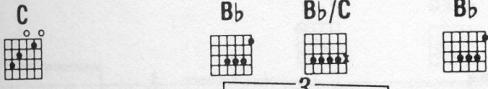
need still ed you don't most... be - lieve,

Now that } may - be, ba - by,

may - be, ba - by, I found some - one

to take a - way the heart - ache,

to take a - away the lone - li - ness

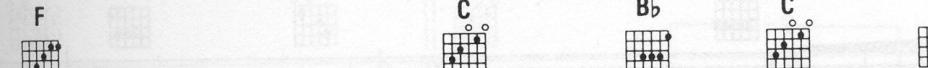

 C      B<sub>b</sub>      B<sub>b</sub>/C      B<sub>b</sub>

3

I've been feel - in' since you've been gone, — since you've been gone. —


 Dm      C/D      Dm      C/D      C

3


 F      C      B<sub>b</sub>      C      F

since you've been

3

gone.


 C      B<sub>b</sub>      C      F      C

3


 B<sub>b</sub>      C      F      C

3



F                              B<sub>b</sub>/C                      C      B<sub>b</sub>/C

heart - ache, to take a - way the

lone - li - ness I've been feel - in' since you've been gone.

Ba - by I Since you've been gone.

Dm      C/D      Dm      C/D      Dm      C/D      Repeat and Fade

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# I Got You Babe

Words and Music by  
SONNY BONO

Moderate

**Moderate**

**They**

**D** **G** **D** **G** **C**

say we're young and we don't know, won't find out till we  
say our love won't pay the rent, be - fore it's earned our mon - ey's al - ways

**A** **D** **G**

grow. Well I don't know why that's true, 'cause  
spent. I guess that's so, we don't have a pot, but at

D                    G                    C                    A

you got me of ba - by, I got you.  
least I'm sure of all the things we got.

Babe, Babe, I got you, babe. I got you, babe. I got you, babe. They  
I got

1.

D                    G                    D                    G                    D                    G

you, babe. I got flow-ers in the Spring, I got

2.

D                    Em                    A

you, you wear my ring, and when I'm

Em                    A


D  

Em  
 sad, \_\_\_\_\_ you're a clown, \_\_\_\_\_ and if I get


A  

Bb7  
 scared \_\_\_\_\_ you're al - ways a - round \_\_\_\_\_ and


Eb 3fr  

Ab 4fr  

Eb 3fr  

Ab 4fr  

Db  
 then they say your hair's too long, But I don't care, with you I can't go


Bb  

Eb 3fr  

Ab 4fr  
 wrong. Then put your warm lit - tle hand in mine,

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E<sub>b</sub>                    A<sub>b</sub>                    D<sub>b</sub>                    B<sub>b</sub>

there ain't no hill or mount - ain we can't climb.

E<sub>b</sub>                    A<sub>b</sub>                    E<sub>b</sub>                    A<sub>b</sub>

Babe.                    I got you, babe.                    I got

E<sub>b</sub>                    A<sub>b</sub>                    E<sub>b</sub>                    A<sub>b</sub>                    E<sub>b</sub>                    B<sub>b</sub>

you, babe.

E<sub>b</sub>                    A<sub>b</sub>                    E<sub>b</sub>                    B<sub>b</sub>

I got you to hold my hand,            I got you to un - der - stand,

E<sub>b</sub>

The sheet music consists of four staves. The top staff is for the voice, starting with a G clef and a key signature of B-flat major (two flats). It includes lyrics and rests. Above the staff are four chord diagrams: Eb (3rd fret), Ab (4th fret), Eb (3rd fret), and Bb. The second staff is for the right hand of the guitar, showing a continuous strumming pattern. The third staff is for the left hand of the guitar, showing fingerings (1, 2, 3, 4) over a bass line. The fourth staff is for the bass, with a continuous bass line. The lyrics are as follows:

I got you to walk with me,  
I got you to talk with me  
I got you to kiss good-night,  
I got you to hold me tight,  
I got you, I won't let go,  
I got you who loves me so.  
I got you, babe.

# Just Like Jesse James

Words and Music by  
DIANE WARREN and DESMOND CHILD

Moderate Rock

The sheet music consists of two staves: a treble clef piano staff and a bass clef piano staff. Above the piano staves are four small chord diagrams: A, E, D, and D/E. The music is in 4/4 time with a key signature of three sharps. The vocal part is written in a stylized, rhythmic manner with many eighth and sixteenth notes.

**Chords:**

- A (G major)
- E (E major)
- D (D major)
- D/E (D major/E minor)

**Lyrics:**

You're  
strut- tin' in- to town like you're sling- in' a gun, just a small town dude with a big cit- y at- ti- tude.  
Hon- ey, are ya look- in' for some trou- ble to - night? Well, al - right. You  
think you're so\_ bad, drive the wo- men folk wild, shoot 'em all down with a flash of your pear- ly smile..





  
 Hon- ey, but you met \_ your match \_ to - night. — Oh, that's right. — You think you'll





  
 knock me off my feet 'til I'm flat on the floor, \_ 'til my heart is cry- in' In- dian and I'm beg- gin' for more. — So




  
 come on ba - by, come on ba - by, come on ba- by, show me what that load- ed gun is for. If you can

*cresc. poco a poco*

*Chorus:* 
  
 give it I can take it, cause if this heart is gon- na break it's gon- na take a lot to break it. — I know \_ to- night. —

*f*


 — some- bod- y's gon- na win the fight. So if you're so tough, come on and prove it. Your heart is


 down for the count\_and you know\_you're gon- na lose it. To- night you're gon- na go down in flames,


 just like Jes- se James. You're an


 out - law lov- er and I'm af- ter your hide.. Well, you ain't so strong, won't be long 'til your hands are tied.







  
 To-night I'm gon-na take you in, dead or a - live, — that's right... You





  
 break the laws of love in the name of de- sire, — take ten steps back, 'cause I'm read- y ba- by, aim and fire...





  
 Ba- by there's no- where you gon-na run to - night, — ooh, that's right... Well, you've





  
 had your way with love but it's the end of the day, — now a team of wild hors- es could- n't drag your heart a- way, — so





come on ba - by, come on ba - by, come on ba - by, you know there ain't noth- in' left to say. If you can






give it I can take it, 'cause if this heart is gon- na break it's gon- na take a lot to break it.






I know\_\_ to - night \_\_ some- bod- y's gon- na win the fight. So if you're






so tough come on and prove it. Your heart is down for the count,-and you know you're gon- na lose it.

To Coda ♪

The musical score consists of two staves. The top staff is for the voice and includes four small chord diagrams above the staff: A, E, D, and E. The bottom staff is for the bass or guitar. The vocal part begins with lyrics "To-night you're gon-na go down in flames," followed by "just like Jes-se James." An instrumental solo section follows, indicated by a bracket labeled "Instrumental solo". The vocal part resumes with "You think you'll knock me off my feet 'till I'm flat on the floor, 'til my heart is cry- in' In-dian and I'm beg- gin' for more.. So come on ba - by, come on ba - by,". The score concludes with a final section starting on the second page.

To-night you're gon-na go down in flames,  
just like Jes-se James.

— Instrumental solo —

You think you'll knock me off my feet 'till I'm flat on the floor,  
'til my

heart is cry- in' In-dian and I'm beg- gin' for more.. So come on ba - by, come on ba - by,

D.S. al Coda

D

come on ba - by, come on. If you can

*Coda*

To-night you're gon-na go down in flames, just like Jes-se James.

To-night you're gon-na go down in flames, just like Jes-se James.

I'm gon-na shoot you down, Jes-se James.

# The Shoop Shoop Song (It's In His Kiss)

Words and Music by  
RUDY CLARK

Moderately

(Does he love me I want to know)

How can I tell if he loves me so, (Is it in his eyes? No! You'll be deceived. (Is it in his face? No! That's just his charms. (In his

in his sights? No! He'll make believe. (If you want to know if he loves you so IT'S IN HIS warm embrace? No! That's just his arms.

KISS. That's where it is. (Is it is. IT'S IN HIS KISS. That's where it

Unbelieving

The musical score consists of six staves of handwritten music. The first staff starts with G major, followed by B7, Em, and lyrics: "is. Kiss him \_\_\_\_\_ and squeeze him tight \_\_\_\_\_ and find out what you want to". The second staff begins with A7 and ends with D7, with lyrics: "know. Prom-ise love, \_\_\_ if it real - ly is, \_\_\_\_\_ It's there in his". The third staff starts with Am, followed by D7, Am, and D7, with lyrics: "kiss. (A - bout the way he acts) \_\_\_\_\_ No! \_\_\_\_\_ That's not the way \_\_\_\_\_ and". The fourth staff starts with Am, followed by D7, Am, and D7, with lyrics: "you're not list - nin' to all I say\_\_\_\_ If you wan-na know\_\_\_\_ Shoop - y loves you so\_\_\_\_ IT'S IN HIS". The fifth staff starts with G, followed by D7, G, and D7, with lyrics: "KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS". The sixth staff concludes with a "Repeat and Fade" instruction.

**Chords:**

- Staff 1: G, B7, Em
- Staff 2: A7, D7
- Staff 3: Am, D7, Am, D7
- Staff 4: Am, D7, Am, D7
- Staff 5: G, D7, G, D7
- Staff 6: G, D7

**Lyrics:**

- Staff 1: "is. Kiss him \_\_\_\_\_ and squeeze him tight \_\_\_\_\_ and find out what you want to"
- Staff 2: "know. Prom-ise love, \_\_\_ if it real - ly is, \_\_\_\_\_ It's there in his"
- Staff 3: "kiss. (A - bout the way he acts) \_\_\_\_\_ No! \_\_\_\_\_ That's not the way \_\_\_\_\_ and"
- Staff 4: "you're not list - nin' to all I say\_\_\_\_ If you wan-na know\_\_\_\_ Shoop - y loves you so\_\_\_\_ IT'S IN HIS"
- Staff 5: "KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS KISS. That's where it is. \_\_\_\_\_ IT'S IN HIS"
- Staff 6: "Repeat and Fade"

# Love And Understanding

Words and Music by  
DIANE WARREN

The musical score consists of four staves of music:

- Staff 1 (Top):** Treble clef, 12/8 time. It features a continuous eighth-note pattern on the treble staff and a bass staff below it.
- Staff 2 (Second from Top):** Treble clef, 12/8 time. It includes chord boxes for Am, Em7, F, Am, Em7, and F6, with corresponding eighth-note patterns.
- Staff 3 (Third from Top):** Treble clef, 8/8 time. It shows a continuation of the eighth-note pattern with a key change to 8/8 time.
- Staff 4 (Bottom):** Treble clef, 8/8 time. It features a sustained note on the first measure, followed by a measure with a bass note and a treble note connected by a slur, and a final measure with a sustained note.

C

(1.) Here, here in this world — where do we go —

where can we turn — when we need — some love, it seems —

— that love just can't be found. Where, where do we stand —

when love's sup - supply — don't meet love's de - mand, — we got

Am

e - enough stars to light the sky at night;

Em

e - enough sun to make the whole world bright,

F

we got more than e - enough but there's

E7

one thing there's just not e - enough of.

Am Em7 F6

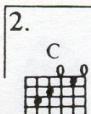
Not e - nough — *baen* love — and un - der - stand - ing, we could

use some love — to ease — these trou-bled times not e - nough — love —

— and un - der - stand - ing, oh why — oh — why —

E7 1. C

The notation is handwritten and includes several rests and dynamic markings. The vocal line features eighth-note patterns and sustained notes. The piano parts show bass line patterns and harmonic support.



2. C

We need some un - der - stand -

Musical notation for three staves (Treble, Bass, and Alto) in common time. The vocal line consists of eighth and sixteenth notes. The bass line provides harmonic support with sustained notes and eighth-note patterns. The alto line adds harmonic depth with eighth-note chords.

ing, we need a lit - tle more love. —

Musical notation for three staves (Treble, Bass, and Alto) in common time. The vocal line continues with eighth and sixteenth notes. The bass line provides harmonic support with eighth-note patterns. The alto line adds harmonic depth with eighth-note chords.

Some love and un - der - stand -

Musical notation for three staves (Treble, Bass, and Alto) in common time. The vocal line consists of eighth and sixteenth notes. The bass line provides harmonic support with eighth-note patterns. The alto line adds harmonic depth with eighth-note chords.

Am

ing. E - enough stars — to light the sky at night,

Em7

Musical notation for three staves (Treble, Bass, and Alto) in common time. The vocal line includes lyrics like "ing. E - enough stars — to light the sky at night," with corresponding musical patterns. The bass line provides harmonic support with eighth-note patterns. The alto line adds harmonic depth with eighth-note chords. A guitar chord diagram for the Am chord is shown above the treble staff, and another for the Em7 chord is shown above the bass staff.

Am Em7 Bm

e -nough sun — to make the whole world bright, e -nough hearts —

F#m7 G

to find some love in - side, we got more than e - nough —

but there's one thing there's — just not —

F#7 Bm F#m7

— e - nough of. Not e - nough — love —

G6                      Bm                      F#m7

— and un - der - stand - ing we could use some love, to ease —

G6                      Bm                      F#m7

— these trou - bled times not e - nough love —

G6                      F#7

*Repeat to Fade*

— and un - der - stand - ing, oh why — oh — why —

**VERSE 2:**

Spend all of our time  
Building buildings up to the sky  
Reaching everywhere but where we need to reach the most  
Hearts never can win  
O-oh, in this race, this race that we're in  
We got enough cars  
To drive around the world  
Enough planes to take us anywhere  
We got more than enough  
But there's one thing there's just not enough of.

# Strong Enough

Words and Music by  
PAUL BARRY and MARK TAYLOR

Moderate dance ♩ = 132

*Verse 1:*



1. I don't need\_\_\_\_\_ your sym - pa - thy, there's

*mf*

—



noth - ing you can say or do\_\_\_\_ for me. And I don't\_\_\_\_ want a mir -

—

—



a - cle.

You'll nev - er change\_\_\_\_ for no\_\_\_\_ one.

—



And I hear your rea - sons why. Where did you sleep-



last night?

And was she worth it?

Was—



she worth

it?

'Cause I'm strong—

*§ Chorus:*



e-nough

to live with - out you, strong e-nough.

And I—

F  Dm7  Gm7 
  
 — quit cry - ing long e-nough, now I'm strong e - nough to know\_

Gm7/C  Asus  Dm7 
  
 — you've\_ got - ta go. { There's no more\_ to say, so save\_
   
*(Inst. solo ad lib....)*

Gm7  Gm7/C  F 
  
 — your\_ breath\_ and walk\_ a - way. No mat - ter what\_ I hear\_

Dm7  Gm7  Gm7/C 
  
 — you say, I'm strong e - nough to know\_ you've\_
  
To Coda ♪

## Verse 2:



— got - ta go.— 2. So you feel\_\_\_\_ mis - un - der - stood?



Ba - by, have I\_\_\_\_ got news\_\_\_\_ for you. On be - ing used,\_\_\_\_ I could write\_



— the book.

But you don't\_\_\_\_ wan - na hear\_\_\_\_ a - bout\_\_\_\_ it.



'Cause I've\_\_\_\_ been los - ing sleep,\_\_\_\_ and you've\_\_\_\_ been go -





bye, it's true. I'm tell - ing you, 'cause I'm strong

*Chorus:*



e - nough

to live with - out you, strong e - nough.

And I



quit cry - ing long e - nough, now I'm strong e - nough to know



you've got - ta go. There's no more to say,

so save

Am7

Am7/D

G

— your breath and walk a - way. No mat - ter what I hear —

Em7

Am7

— you say, — I'm strong e - enough to know —

Am7/D

Bsus

*Repeat ad lib. and fade*

— you've got - ta go. 'Cause I'm strong —

# Walking In Memphis

Words and Music by  
MARC COHN

Rock  $\text{♩} = 132$

(F)\* (G) (C) (Am) (F) (G) (C)

*(with pedal)*

Verse:

(Am) (F) (G) (C) (Am) (F)

Put on my blue suede shoes and I

(G) (C) (Am) (F) (G) (C)

board-ed the plane. Touched down in the land of the

used on the original recording

The musical score consists of six staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics and chords indicated above the notes: (Am), (F), (G), (C), (Am), (F). The lyrics are: "Del - ta Blues\_ in the mid-dle of the pour - ing rain.\_". The bottom staff is a bass line, also in common time, providing harmonic support.

The second staff begins with a treble clef, a key signature of one sharp, and common time. It contains lyrics: "W.\_\_\_\_\_ C. Han - dy, . won't you look down o - ver me?\_" (dou - ble u\_\_\_\_\_) The lyrics are set against a bass line.

The third staff continues the pattern with a treble clef, a key signature of one sharp, and common time. It includes lyrics: "Yeah,\_ I got a first class tick - et, but I'm as". The bass line continues below.

The fourth staff is identical to the third, continuing the lyrics: "Yeah,\_ I got a first class tick - et, but I'm as".

The fifth staff begins with a treble clef, a key signature of one sharp, and common time. It features a "Chorus:" section with lyrics: "blue as a girl\_ can be.\_ Then I'm walk-ing in Mem - phis,". The bass line continues below.

The sixth staff is identical to the fifth, continuing the chorus lyrics: "blue as a girl\_ can be.\_ Then I'm walk-ing in Mem - phis,".

Am F G C Am

I was walk-ing with my feet ten feet off of Beale. Walking in Mem-

F G C Am F G

Verse:  
(G7sus)

(G7sus)\*\* (C/G) — || — Saw the ghost of El -

(C/G)

(C/G) (G7sus) (C/G) — || — on Un - ion Av - e - nue. Fol-lowed him up

\*\*implied harmony with no bass

(G7sus) (C/G) (G7sus)

to the gates of Grace - land, then I watched him walk\_ right through.\_

(C/G) F2 G7sus C Am

Now, se - cu - ri - ty, they did not see him. They just

F2 G7sus C Am F2 G7sus

hov - ered 'round his\_\_\_\_ tomb. But there's a pret - ty lit - tle thing\_ wait -

C Am F N.C. C

ing for the King,- down in the Jun - gle Room. When I was walk-ing in Mem -

## Chorus:

F G C Am F G C

- phis, I was walk-ing with my feet ten feet off of Beale.

Am F G C Am

Walking in Mem - phis, but do I real - ly

F G C7sus C7 C7sus C7

feel the way\_ I feel? They've got  
dim. mp

## Bridge:

C7sus 3 C7 C7sus C7 3

cat-fish on the ta - ble. They've got

3 3 3 3

They've got

C7sus C7 C7sus C7  
gos - pel in the air. And Rev - er - end Green

Rubato - vocal ad lib.

E7 F7 F $\sharp$ dim7  
be glad to see you when you have - n't got a

Rubato

G7 C/G G7 N.C. (F) (G) (C)  
prayer. But boy you got a prayer in Mem - phis...

a tempo

(Am) (F) (G) (C) (Am) (F)

Now.

Verse:

(G)

(C)

(Am)

(F)

(G)

(C)

Ga - bri - el plays\_ pi - a - no ev - ery Fri - - day at the Hol - ly - wood.\_

(Am)

(F)

(G)

(C)

(Am)

(F)

And they brought me down\_\_\_\_ to see him,\_\_\_\_ and he

(G)

(C)

(Am)

F2

G7sus

C

asked me if\_\_\_\_ I would

do a lit - tle num -  
*mf**cresc.**mf*

Am7

F2

G7sus

C

Am7

- ber.

And I

sang

with all\_\_\_\_

my\_\_\_\_ might..

He\_\_\_\_ said,

F2            G7sus            C            Am7            F2 3 N.C.

"Tell me, are you a Christ - ian, child?" And I said, "Man, I am \_\_\_\_\_  
*cresc.*

*f*

*cresc.*

*Chorus:*

C            F            G            C            Am

to-night." Walking in Mem - phis, I was walk-ing with my

F            G            C            Am            F            G            C

feet ten feet off of Beale. Walking in Mem - phis,

Am            F            C/E            Dm            C            Am

but do I real - ly feel the way I feel? Walk - ing in Mem -

2.

F G Csus (G) (C) (Am) (F)

feel the way— I feel?—

(G) (C) (Am) (F) (G) (C)

Put on my blue—

(Am) (F) (G) (C) (Am) (F)

\_ suede shoes\_ and I board-ed the plane. Touched down\_

(G) (C) (Am) (F) (G) (C)

\_ in the land of the Del - ta Blues\_ in the mid-dle of the pour - ing rain\_

*dim.*

(Am)

(F)

(G)

(C)

Am

Touched down rit.

*mp**rit.*

F

G

(F)

(G)

(C)

(Am)

(F)

mid - le of the pour - ing rain.

*a tempo**a tempo*

(G)

(C)

(Am)

(F)

(G)

(C)

(Am)

F

G

C

*dim. e rit.*

- ★ Believe
- ★ Gypsies, Tramps And Thieves
- ★ I Found Someone
- ★ I Got You Babe
- ★ If I Could Turn Back Time
- ★ Just Like Jesse James
- ★ Love And Understanding
- ★ The Shoop Shoop Song  
(It's In His Kiss)
- ★ Strong Enough
- ★ Walking In Memphis

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